

KUNKEL'S ROYAL EDITION.

SERIES No. 3.

Standard Piano Compositions, with Revisions, Explanatory Text, Octaves and Careful Fingering by Dr. Hans von Bulow, Dr. Franz Liszt, Carl Klindworth, Julie Rive-King, Ernest R. Kroeger, Theodore Kullak, Louis Koehler, Carl Reinecke, Charles and Jacob Kunkel, and others.

FRANZ LISZT'S

SELECTED



POPULAR

PIANO COMPOSITIONS.

Ave Maria, Schubert.....	60	Tarentella, No. 3, from "Venezia e Napoli".....	1.25
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Consolation, No. 3, in D flat major.....	35	Ungarische Fantasie als Concertstück fuer Piano allein	
Gondoliers, No. 1, from "Venezia e Napoli".....	60	bearbeitet.....	2.00
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With two original Cadenzas by Dr. Louis Mass.....		Piano with Original Cadenzas by the distinguished 19th	
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Schmerzhafte, from Wagner's "Flying Dutchman".....	40	finest display of musical genius, thus making this the most wonderful	
Walse (Ständchen), Schubert.....	40	and effective of all of Liszt's Kapodisty Concertos.	
Taunhauser March.....	70	Valze Caprice, No. 6, des Soirées de Vienne d'après Franz	
		Schubert.....	40

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CHRISTMAS BELLS.

GAVOITE.

— 68 —

CARL SIEDL (3) Op. 214.

All grétti. — 132.

FINALE.

KUNKEL'S ROYAL EDITION.

SERIES No. 6.

Standard Piano Compositions, with Revisions, Explanatory Text, Ossias and Careful Fingering
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FRANZ LISZT'S

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Barcarolle, "Auf dem Wasser zu Singen," Schubert.....	40	The Wanderer, Schubert.....	40
Consolation, No. 3, in D flat major.....	35	Ungarische Fantasie als Concertstück fuer Piano allein bearbeitet.....	2 00
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Serenade (Ständchen), Schubert.....	40		
Tannhauser March.....	1 50		

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Spinner Lied

(SPINNING SONG)

aus

“Der fliegende Holländer” von R. Wagner.

für das Pianoforte von

F. Liszt.

Edited and revised by
Julie Rive-King.

ossia. Allegretto. (Original version.)

simili

leggero non legato.

Allegretto

simili

dim.

The musical score is written for piano and consists of two systems, each with four measures. The key signature is two sharps (F# and C#). The first system begins with a treble clef staff and a bass clef staff. The first measure of the first system contains the marking *pp* and *tranquillo*. The second measure of the first system contains the marking *r. h.* and *l. h.*. The third measure of the first system contains the marking *più dim.*. The fourth measure of the first system contains the marking *pp*. The second system begins with a treble clef staff and a bass clef staff. The first measure of the second system contains the marking *pp*. The second measure of the second system contains the marking *pp*. The third measure of the second system contains the marking *pp*. The fourth measure of the second system contains the marking *pp*.

dolce sempre scherzando e grazioso

ossia.
original
version.

la melodia marcato.

Ped.

Ped. (mit jedem Viertel
with each quarter)

dim. dolce.

ossia.
i.e. small hands.

sempre più

Ped.

Ped.

* 511 - 10

(48) Version often played by Liszt. Presented in manuscript to ~~Mme~~ ^{Mr.} Rive King by the author for this edition.

6-10

a tempo. *dolce.*

f

Ped.

ossia.
original version.

dolce.

Ped.

ossia.

staccato scherzando.

Ped.

cres.

Ped.

Ped.

511-10

tranne
un poco marcato.

p

Ped. Ped. Ped.

perdendosi

ff leggerissimo.

sempre
un poco marcato.

Ped. Ped. Ped.

perdendosi

ff

Ped. Ped.

un poco espressivo.

sempre *ff*

Ped. Ped. Ped.

HP

perendosi e rit.

HP

ritenuto a piacere.

traumend. dreamling.

rit. dim.

con grazia ed espressivo.

Ped.

una corda.

dolce.

Ped.

ossia.

Ped. sempre piano.

dolce.

Ped.

Ped.

* 511 = 10

original version.

f

p dolce.

(a) *un poco rit.*

Ped. *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

cres. *poco a poco più riten.* *p poco rit.* *smorzando.* *sf*

Ped. *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

(a) Version often played by Liszt. Presented in manuscript to MISS Rice King by the author for this edition.

6-10

a tempo.

dolce.

ossia.
original version.

dolce

staccato scherzando.

cre⁴

sempre dolce sch 12 1110

11

osola

original version:

Ped.
sempre dolce scherzando.

Ped.
Più mosso.

Ped.
Più mosso.

Musical score for piano, measures 1-10. The score is in 2/4 time with a key signature of two sharps (F# and C#). It features a complex texture with multiple voices and frequent pedaling. Dynamics include *sf* (sforzando) and *f* (forte).

Musical score for piano, measures 11-14. The score continues the complex texture from the previous system. It includes an "echo." section and dynamics such as *mf* (mezzo-forte) and *HP* (fortissimo).

ritenuto a piacere.

träumend
dreaming

una corda. Ped.

più rit.

Tempo I.

pp sotto voce

pp leggerissimo.

più din.

morzando.

R. H.

L. H.

sempre
pianissimo.

Ped.

Ped.

Ped.

più din.

fff

fff

fff

fff

fff

Ped.

What Competent Critics Say of Kunkel's Royal Edition.

From
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*famous in two hemispheres both as Composer, Pianist
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desire. I use it right along with my own pupils
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Yours sincerely,
LOUIS MAAS.

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and general correctness has ever been seen by
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"Could not keep house without it," you know.

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interest, and thank your suggestions and additions
both practical and useful.

Very truly yours,
WILLIAM MASON.

From the renowned Composer and Teacher,
EUGENE THAYER.

Messrs. Kunkel Bros.:
Dear Sirs—Allow me to acknowledge the receipt
of your edition of Corry's *Studies in Velocity* (Royal
Edition). It seems to me the best and most useful
edition of these world-renowned studies I have
yet seen. The "ornis" arrangement for the left
hand must be of special benefit; for as you say in
your preface, the left is and is altogether too much
neglected. I wish all the students of piano and
organ in our country could be brought to realize
the great advantage and benefit which would re-
sult if they were to give more attention to studies
of this kind. I wish you much success with your
beautiful edition. Very truly,

EUGENE THAYER.

From the distinguished Critic, Composer and Teacher,
KARL KLAUSER.

Yours edition of Corry's *Studies of Velocity*
(Royal Edition), is received with thanks. I always
have considered them very valuable and even in-
dispensable for teacher and pupil. The revised
fingering and the explanatory notes of Messrs.
Bausemer and Kunkel add to the usefulness of the
work, and thus modified it forms an excellent in-
troduction to Cramer-Bülow.

Yours very respectfully,
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CARELESS ELEGANCE.

QUICKSTEP.

GEO. SCHIEFFARTH.

Gave afloat (Cheerful and light) ♩ 126.

First system of musical notation for 'Careless Elegance'. It features a treble and bass staff with piano accompaniment. The key signature has one flat (B-flat). The tempo is marked 'QUICKSTEP' and the mood is 'Gave afloat (Cheerful and light)'. The time signature is 2/4. The system includes dynamic markings like *f* and *mf*, and articulation like accents.

Second system of musical notation for 'Careless Elegance'. It continues the melody and accompaniment from the first system. The piano part includes chords and single notes. The system ends with a repeat sign.

Third system of musical notation for 'Careless Elegance'. It continues the melody and accompaniment. The piano part includes chords and single notes. The system ends with a repeat sign.

Fourth system of musical notation for 'Careless Elegance'. It continues the melody and accompaniment. The piano part includes chords and single notes. The system ends with a repeat sign.

Fifth system of musical notation for 'Careless Elegance'. It continues the melody and accompaniment. The piano part includes chords and single notes. The system ends with a repeat sign.

First system of musical notation for the Trio section. It features a treble and bass staff with piano accompaniment. The key signature has one flat (B-flat). The tempo is marked 'TRIO' and the mood is 'Gave afloat (with mirth)'. The time signature is 2/4. The system includes dynamic markings like *f* and *mf*, and articulation like accents.

Second system of musical notation for the Trio section. It continues the melody and accompaniment. The piano part includes chords and single notes. The system ends with a repeat sign.

Third system of musical notation for the Trio section. It continues the melody and accompaniment. The piano part includes chords and single notes. The system ends with a repeat sign.

Fourth system of musical notation for the Trio section. It continues the melody and accompaniment. The piano part includes chords and single notes. The system ends with a repeat sign.

Fifth system of musical notation for the Trio section. It continues the melody and accompaniment. The piano part includes chords and single notes. The system ends with a repeat sign.

Sixth system of musical notation for the Trio section. It continues the melody and accompaniment. The piano part includes chords and single notes. The system ends with a repeat sign.

ALPINE STORM.

A SUMMER IDYL.

Pastoral Movement from Chas. Kunkel's celebrated Alpine Storm.

[illegible]

Moderato. ♩ 144. The young sheld bird pi ya a love song : pi na shov

CHARLES KUNKEL, O. O. 105.

Musical score for "The Rose Tree" (No. 100). The score is written for voice and piano. The voice part is in G major and 2/4 time. The piano accompaniment features a prominent melody in the right hand and a supporting bass line in the left hand. The lyrics are: "The Rose Tree, the Rose Tree, / The Rose Tree, the Rose Tree, / The Rose Tree, the Rose Tree, / The Rose Tree, the Rose Tree."

Figure 1 is a schematic diagram of the experimental setup. It shows a cross-section of a polymer film on a substrate. The film is labeled "Polymer film" and the substrate is labeled "Substrate". The initial concentration of the polymer solution is indicated as C_0 . The film thickness is indicated as h . The substrate is labeled "Substrate".

Musical score for "The Rose Tree" (No. 100). The score is written for a single voice and piano accompaniment. The key signature is one flat (B-flat), and the time signature is 4/4. The melody is simple and catchy, with a chorus that repeats. The piano accompaniment provides a steady harmonic support. The score is presented on a single page with a decorative border.

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A musical score for the song 'The Rose Tree'. It features a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of one flat (B-flat) and a 2/4 time signature. The lyrics are written below the vocal line. The piano accompaniment is written in a grand staff (treble and bass clefs) with a key signature of one flat and a 2/4 time signature. The score includes various musical notations such as notes, rests, and dynamic markings like *mf* and *f*.

A musical score for the song "The Rose Tree". The score is written for a vocal line and a piano accompaniment. The vocal line is in G major and 2/4 time, with a key signature of one sharp (F#). The piano accompaniment is in G major and 2/4 time, with a key signature of one sharp (F#). The score is divided into two systems. The first system contains the vocal melody and the piano accompaniment. The second system contains the vocal melody and the piano accompaniment. The vocal melody is written in a soprano clef, and the piano accompaniment is written in a grand staff (treble and bass clefs). The lyrics "The Rose Tree" are written below the vocal melody. The score is a page from a music book, with the page number "10" visible in the bottom right corner.

The required forte is *ppp*

The musical score consists of five staves. The top staff is for the vocal line, with lyrics 'The required forte is a sign' and 'ppp' written below it. The second staff is for the piano, with 'ppp' written below it. The third staff is for the cello, with 'cello' written below it. The fourth staff is for the bass, with 'bass' written below it. The fifth staff is for the double bass, with 'db' written below it. The score includes various musical notations such as notes, rests, and dynamic markings.

[illegible]

A musical score for the song 'The Rose Tree'. It features a piano accompaniment on the left and a vocal line on the right. The piano part includes a melody with a 'p' (piano) dynamic marking and a 'c' (crescendo) marking. The vocal line includes a melody with a 'p' (piano) dynamic marking and a 'c' (crescendo) marking. The score is written in a single system with a key signature of one flat and a common time signature.

CALIFORNIA STATE BAR—1949

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